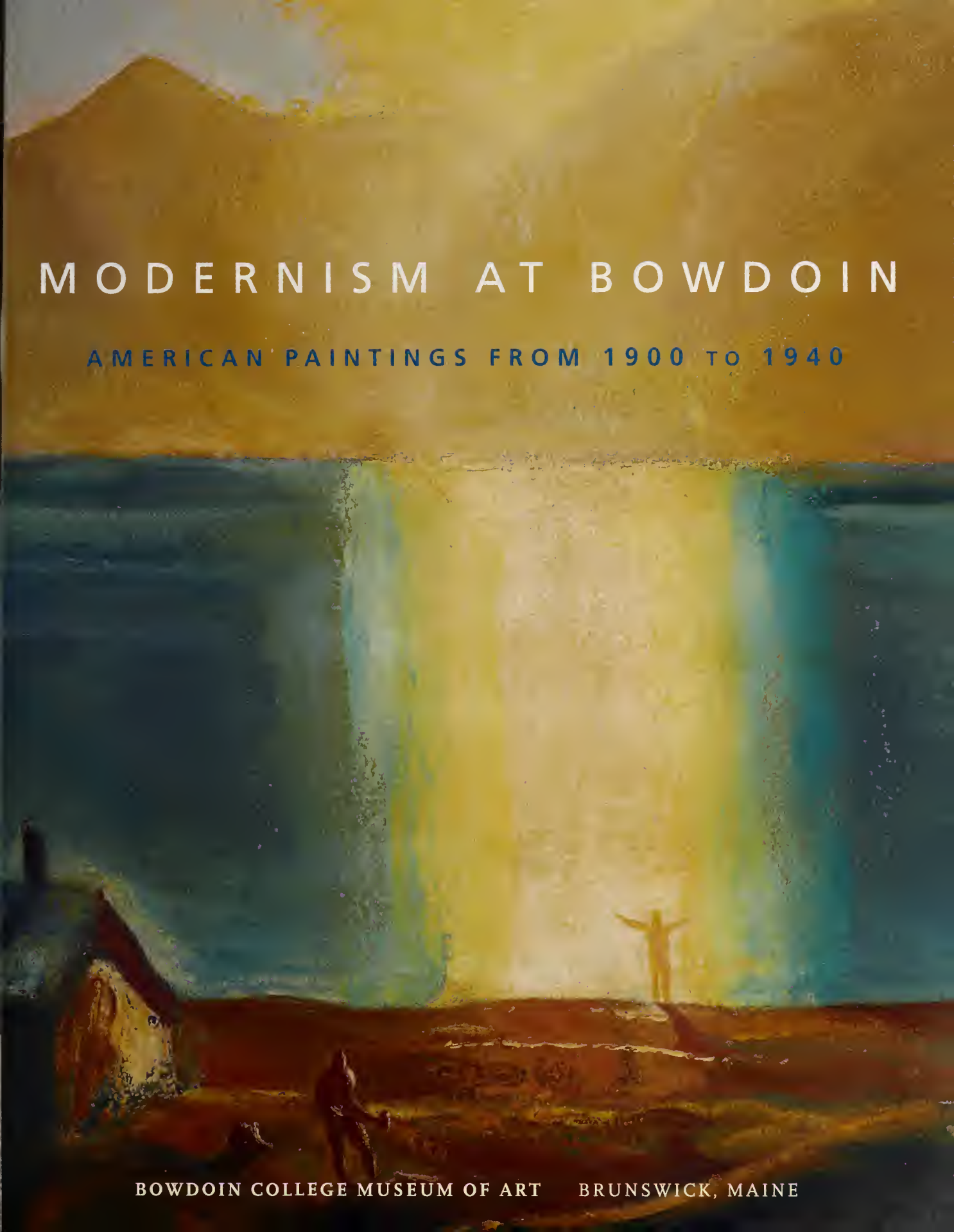

# MODERNISM AT BOWDOIN

## AMERICAN PAINTINGS FROM 1900 TO 1940

BOWDOIN COLLEGE MUSEUM OF ART BRUNSWICK, MAINE

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**JOACHIM HOMANN** CURATOR, BOWDOIN COLLEGE MUSEUM OF ART

In the first four decades of the twentieth century, the quest for the modern in American art inspired radical innovation, aroused critical debate, and mobilized previously indifferent audiences. American artists fervently believed that a renewal of the arts was necessary to reflect, and indeed to influence, the profound changes that were transforming society through, among other things, dramatic advances in science and technology. The paintings presented in this gallery guide convey a sense of the rapidly evolving aspirations of American artists as they engaged with, and were polarized by, the advent of "modernity."[1] The works drawn from the collection of the Bowdoin College Museum of Art range from a moody industrial landscape by Robert Henri to sympathetic descriptions of New York City life by John Sloan, genre scenes by Guy Pène du Bois and Marguerite Zorach, and maritime landscapes by William Glackens, Rockwell Kent, and Marsden Hartley.

Selected paintings on generous loan from the Yale University Art Gallery provide a broader context for Bowdoin's collection. On view at the Bowdoin College Museum of Art during the academic year 2010–2011, these works include radical formal experiments by Americans Joseph Stella and Stuart Davis, as well as two significant European paintings by Henri Rousseau and Wassily Kandinsky. The latter exemplify the varieties of new art in Europe that influenced Americans at the time. As a pioneer of abstraction, Kandinsky

demonstrated that painting could be detached from a description of visible reality without losing its impact and meaning, successfully accomplishing this if the artist employed the work's formal qualities to stimulate specific emotions in the viewer. The self-taught French artist Rousseau also moved beyond representation of the world as it exists by expressing his unique vision in dream-like paintings unhindered by academic conventions. In his writings, Kandinsky introduced the distinction between two "poles" of expression, "Great Abstraction" (exemplified by his own work) and "Great Realism" (as in the work of Rousseau),[2] that he identified as equally legitimate paths to a new art "arisen out of internal necessity."[3] When American painters positioned themselves between the poles of abstraction and representation, they too transcended stylistic distinctions to create art that was vibrant, new, and true to the experience of modern life.

The medium that most dominated the critical discourse during this period was painting. Groundbreaking work in fields as diverse as photography, film, and graphic and industrial design, for example, was only slowly beginning to be recognized by contemporaries as worthy of critical interest. For most artists represented in this overview, creative expression was primarily a matter of painting, drawing, or sculpting—works that could be exhibited and bought.

The history of progressive American painting in the early twentieth century has often been written as the story of American encounters with European modernism, a simplification that underestimates the cultural cross-pollination that characterized the period. Like earlier generations, American artists still believed it was essential to travel to and study in Europe. They visited Paris and other centers, where they engaged with works of the avant-garde. Marguerite Zorach (née Thompson), for example, became a lifelong advocate of the modern cause after studying in Paris from 1908 to 1911. There she met Picasso and befriended other trendsetters in Gertrude and Leo Stein's famous salon, an incubator of modernism. Emigrants linked art circles on both sides of the Atlantic as well. Italian-born Joseph Stella arrived in the United States as a young man, received initial academic training here, and was then transformed by his encounter with Italian Futurism on a visit to Paris in 1911. Similarly,

Polish aristocrat John Graham (born in Russia as Ivan Dambrowsky) came to America in 1920. In the following decades, he exhibited and socialized in New York and Paris, keeping his large circle of friends in the United States abreast of recent developments in the French capital.

In America, opportunities to encounter works of the European avant-garde increased greatly as the twentieth century advanced. The first decade was still marked by homegrown events such as the widely discussed exhibition *The Eight* held in 1908 at New York's influential Macbeth Gallery, where paintings by Robert Henri, John Sloan, William Glackens, Maurice Prendergast, and four other Americans were presented. But the work of European modernists quickly became more visible, providing benchmarks for their American colleagues. From 1909 to 1917, Alfred Stieglitz showcased international avant-garde art in his New York Gallery 291, an outgrowth of his previous photography gallery at the same site. He featured Europeans, including Picasso and Rousseau, as well as American modernists, among them Marsden Hartley. In the spring of 1913, the pivotal *International Exhibition of Modern Art,* known as the Armory Show, introduced the greater American public to European avant-gardes, simultaneously exasperating, bewildering, and entertaining them.

In 1920, the painter and arts patron Katherine Dreier, the American artist Man Ray, and the French émigré artist Marcel Duchamp (notorious for his provocative submissions to the Armory Show and to the exhibition of the Society of Independent Artists in 1917) founded the "Société Anonyme, Inc." to organize exhibitions of mostly non-representational art. Dreier selected Kandinsky and Joseph Stella for solo exhibitions. Ultimately providing a platform for artists and interpreters of American and European modernism, the Museum of Modern Art in New York was founded in 1929 (moving to its present location in 1939) with the goal of becoming "the greatest museum of modern art in the world," as founding director Alfred H. Barr explained.

For the first American modernists, innovation meant liberation from the corset of academic tradition. Searching for the future of art, they metaphorically destroyed the art of the past by dissecting its underlying conventions. They discovered that painting could serve as a vehicle of self-

expression, celebrating, for example, everyday urban life, as it did for Sloan; making visible the energy that artists felt lay behind the visible world, as for Stella; or overtly acknowledging the two-dimensionality of painting itself, as it did for Stuart Davis. Painting became a public expression of the artist's self as much as an engagement with the world.

Which position an artist staked out was not only a matter of individual taste or personality, but also a reflection of the political and economic conditions of the time and of society's changing expectations. In the 1920s, much artistic production shifted to a more introspective, at times even reactionary mode, partially in response to the increasing political isolationism that characterized the post-World War I years. Following the war, modern art reflected broader societal conditions, and political conservatism was reflected in a return to more classical forms of expression. Post-war painters, no longer wedded to an imported artistic ideal, responded, sometimes with ambivalence, to the new reality of America's place in the world. Guy Pène du Bois's *Life Soldier,* for example, reveals little about the relationship between its two enigmatic figures. Rockwell Kent's *Pioneers (Into the Sun)* and John Graham's *Luxembourg Gardens* infuse their landscapes with symbolic power without providing a key to their meaning. Especially during and after the Depression, many artists eschewed formal experimentation as an end in itself, responding instead to the realities of contemporary life. Raphael Soyer's painting of a model in his studio aspires to be an accurate description of its subject, just as N. C. Wyeth's *Island Farm* presents an unmediated view of the place it represents. Addressing an audience that rejected art that questioned perceived reality, Soyer and Wyeth looked back to the classical traditions of nude figure painting and landscape.

Marsden Hartley's landscape *After the Storm, Vinalhaven* stands at the end of this survey of American modernism at Bowdoin. With its graphic syntax (reminiscent of Stuart Davis's *Portuguese Church),* it makes manifest Hartley's profoundly modern understanding of painting. Its rough appeal, or, to use Kandinsky's words, its "Great Realism," expresses visually what Hartley had put into words in a letter to Kandinsky's close ally Franz Marc

in 1913: "I live my life in as simple a way as possible always with the fixed idea that no matter where my perceptions and intuitions wander I wish my feet to walk on the earth—having no vision except of earth element—in the abstract perhaps at times—but in the concrete also—For the rest—I have no fear for the esthetic expression of it—I have faith in origins and know that for every lofty intuition comes a power to express it somehow—and that for all consuming desires and aspirations comes a language to express it."[4]

This essay seeks to reopen a conversation that artists began more than a century ago. The questions they asked then are not entirely obsolete: What role does subject matter play in art? What makes a work of art an expression of "inner necessity"? What characteristically "American" experiences might give rise to new art? The works on view and illustrated here demonstrate the phenomenal diversity of this era. Modern painting between 1900 and 1940 offered a rich and constantly expanding repertoire of forms that radically altered the cultural landscape here and abroad. Through lively critical debate, groundbreaking exhibitions, and private and institutional collections that supported a growing market, art and the ideas it prompted were seen to matter in the larger life of the nation. They still do.

**"I live my life in as simple a way as possible always with the fixed idea that no matter where my perceptions and intuitions wander I wish my feet to walk on the earth ... and that for all consuming desires and aspirations comes a language to express it."** MARSDEN HARTLEY

NOTES

1. For a definition of the term "modernity," see Terry Smith, "Modernity," in *Grove Art Online. Oxford Art Online*, http://www.oxfordartonline.com/subscriber/article/grove/art/T058788.
2. Wassily Kandinsky, "On the Question of Form" (from *Blaue Reiter Almanac*, 1912), in Kenneth C. Lindsay and Peter Vergo, eds., *Kandinsky: Complete Writings on Art, Vol. 1 (1901–1921)* (Boston: G.K. Hall, 1982), 235–257, quote p. 242.
3. "The forms employed for the embodiment [of the spirit], which the spirit has wrested from the reserves of matter, may easily be divided between two poles. These two poles are: 1. The Great Abstraction, 2. The Great Realism. These two poles open up two paths, which lead ultimately to a single goal."In Lindsay and Vergo, 239.
4. Patricia McDonnell, Marsden Hartley. "Marsden Hartley's Letters to Franz Marc and Wassily Kandinsky 1913–1914," *Archives of American Art Journal*, vol. 29, no. 1–2 (1989), 35–44.

*Details on pages 2–7:*
Page 2, Marguerite Thompson Zorach, *The Family Evening*, page 4, Maurice Brazil Prendergast, *St. Malo;* page 5, William J. Glackens, *Captain's Pier;* page 6, Guy Pène du Bois, *The Life Soldier*

**ROBERT HENRI** AMERICAN, 1865–1929 *Coal Breaker,* 1902

During a brief train layover in Wilkes-Barre, Pennsylvania, in July 1902, Robert Henri sketched one of the area's characteristic processing plants where breaker boys sorted and purified anthracite coal. Henri painted the scene the following day in his studio in New York. When it was exhibited twice in 1902–03, the eerily quiet industrial landscape would have been understood in relation to the coal strike of May to October, 1902, that had prompted the first intervention of a president (Theodore Roosevelt) in a labor conflict.[1]

In Philadelphia, and from the early 1900s in New York, Henri was a mentor to newspaper illustrators such as John Sloan and William Glackens, whom he urged to paint urban life. Henri trained at the Pennsylvania Academy of Fine Arts and the Académie Julian in Paris and favored the dark palette of Velazquez, Frans Hals, and the early Manet. He found a subject in the *Coal Breaker* that lent itself favorably both to his aesthetic and his political principles.

**THOMAS EAKINS** AMERICAN, 1844–1916 *Portrait of A. Bryan Wall,* 1904

Eakins was fully recognized as a leading realist painter only after his memorial exhibitions in New York and Philadelphia, in 1917 and 1918 respectively, but he exerted a strong influence on Philadelphia painters long before World War I. This is one of more than 145 bust-length portraits that Eakins painted over the course of his career, usually without a commission.[2] Typically, the sitters are shown in a three-quarter view in front of a simple dark background. This 1904 work is dedicated on its reverse "to my friend A. Bryan Wall," a trustee of the Carnegie Institute and a landscape painter, then in his early forties, who lived in Pittsburgh and briefly maintained a studio in Philadelphia in the early 1900s.[3]

Eakins's acute observation and unceremonious rendering of physiognomy left the sitter unprotected by either pictorial or societal conventions. "Social gifts," Walt Whitman said about Eakins, "enter secondarily."[4] The uncompromisingly realist style of this painting is characteristic of Eakins's work after his resignation in 1886 from the directorship of the Pennsylvania Academy of Fine Arts due to a controversy about the use of nude male models in mixed-sex classes.

**JOHN SLOAN** AMERICAN, 1871–1951 *A Window on the Street,* 1912

As one of the Philadelphia newspaper illustrators encouraged by Robert Henri to take up painting, John Sloan followed his mentor to New York in 1904. There he observed city dwellers, such as this woman in her window, whom he then painted quickly from memory in the studio.[5] Sloan was especially perceptive of the mood in this scene, and responded to the "sullen wistfulness of the woman" by translating it into a "color scheme ... in close harmony with the subject," as he recalled in his book *The Gist of Art.*[6] Sloan's first patrons were his friends George Otis and Elizabeth Hamlin, who bequeathed their sizable collection of the artist's work, including *A Window on the Street* and *Sunday Afternoon in Union Square,* to the Bowdoin College Museum of Art in 1961.

**JOHN SLOAN** AMERICAN, 1871–1951 *Sunday Afternoon in Union Square,* 1912

This light-hearted painting revels in the pleasures of early twentieth-century New York City. A member of the group of realist artists loosely known as *The Eight* (which included Robert Henri and William Glackens), Sloan believed that contemporary American art should celebrate the commonplace. He said, "I saw the everyday life of the people, and on the whole I picked out bits of joy in human life for my subject matter."

Sloan later wrote about the "lavender light" with which this painting was infused.[7] He rendered it with a harmonious palette drawn from the color system devised by the painter Hardesty Maratta, a system Sloan had used since 1909 when Robert Henri introduced him to Maratta's colors.[8]

**MAURICE BRAZIL PRENDERGAST** AMERICAN, 1858–1924 *St. Malo,* ca. 1907

In this animated oil sketch painted in Brittany, on the northwestern coast of France, brilliant reds and greens energize the expanses of sky and ocean. Prendergast delights in the sensual quality of the paint as well as in the exhilarating experience of water and wind on an overcast day. The artist used the inclement weather during the summer of 1907 as an excuse to visit a wide spectrum of exhibitions of modern art in Paris, where he was especially impressed by Cézanne and the Neo-Impressionists. Prendergast returned to the United States with the excitement and zeal of an early convert to modernism, introducing his friends Henri, Sloan, and Glackens to the new developments. He exhibited several of his St. Malo oil sketches in the landmark exhibition *The Eight* in 1908.[9]

**WILLIAM J. GLACKENS** AMERICAN, 1870–1938 *Captain's Pier,* 1912–1914

Glackens, like his high school classmate Sloan, was a newspaper illustrator before being won over to painting by Robert Henri, who exhibited the work of his protégés and associates as *The Eight* in 1908 to great acclaim. *Captain's Pier* is one of many renderings of the waterfront in Bellport, Long Island, where Glackens spent summers from 1911 to 1916.[10] This bright, colorful, and vivacious painting—a slice of contemporary American life in a moment of leisure—reveals the artist's admiration for French Impressionism and Post-Impressionism; in fact, he was often compared in his day to the French painter Pierre-Auguste Renoir.

**ROBERT HENRI** AMERICAN, 1865–1929 *Menaune Island, Ireland,* 1913

Paintings by van Gogh and the Fauves at the Armory Show in the spring of 1913 encouraged Henri and other American artists to define themselves not only by their subject matter, but also by their works' formal qualities. Like Kroll and Prendergast, Henri responded to European innovations in painting by revisiting coastal landscapes. This oil study, sketched in Ireland in the summer of 1913, takes advantage (as did Sloan in *Sunday Afternoon in Union Square*) of a wide spectrum of hues in Maratta's color system, a palette of which is painted on the back of the panel.[11]

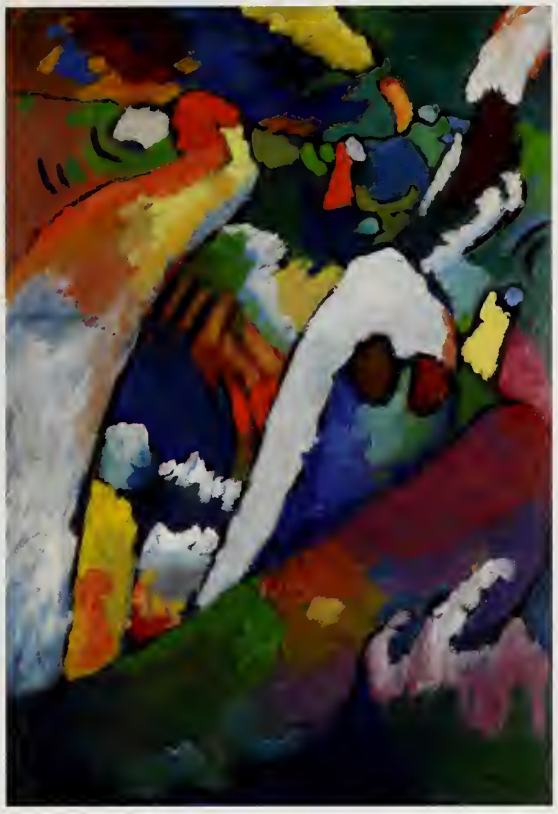
RECTO

**LEON KROLL** AMERICAN, 1884–1974 *Monhegan Landscape,* 1913

Loosely associated with Robert Henri's circle in New York, Kroll had visited Maine for the first time in 1907 to paint at Prout's Neck, where he met—and received advice from—Winslow Homer. In the summer of 1913, following personal success at New York's Armory Show, he returned to Maine with his friend George Bellows, painting on Monhegan Island.[12] In this sketch, Kroll worked with saturated, thickly applied colors to create a bold plasticity. The study of the Maine landscape marked a period of transition for the artist, during which he, like his peers Henri, Sloan, and Glackens, turned away from the depiction of city life. He later focused on nudes, still-lifes, and portraits, and pursued a teaching career.

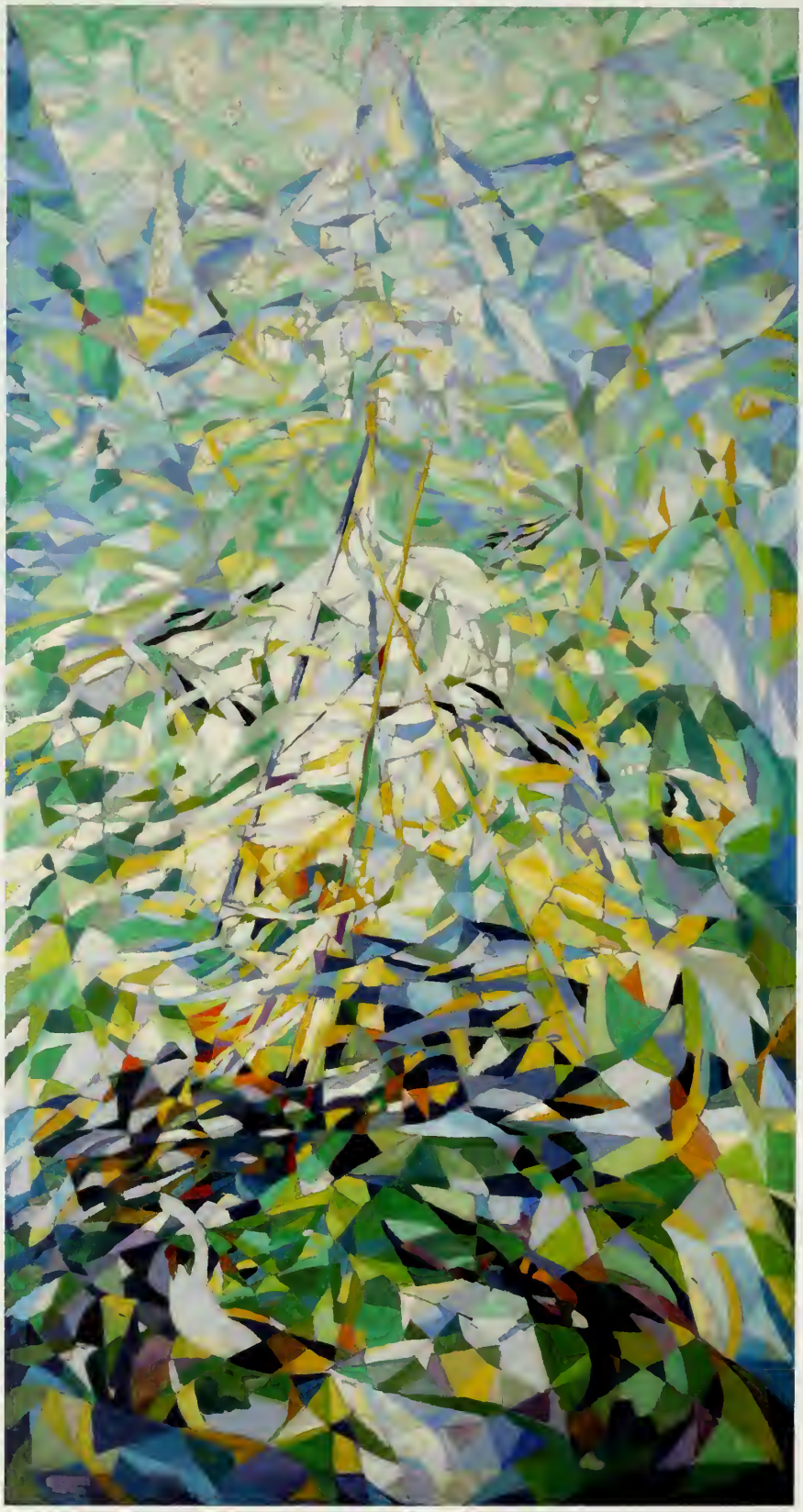
**HENRI ROUSSEAU** FRENCH, 1844–1910 *Le Canal,* ca. 1905

As a self-taught painter in Paris, where he was once a toll collector, "Le Douanier" Rousseau was largely ignored by critics. Avant-garde painters, however, admired him for his vision, determination, and, notably, his lack of interest in traditional painting skills. Paul Signac, Pablo Picasso, and Wassily Kandinsky all promoted his work. Rousseau exhibited regularly in the Salon des Indépendants and was featured in an exhibition organized by American painter Max Weber at Alfred Stieglitz's Gallery 291 in 1910, the year of Rousseau's death. While the American press was hostile to his work, some modernists embraced its formal naïveté and dream-like simplicity.



**WASSILY KANDINSKY** RUSSIAN, 1866–1944 *Improvisation No. 7 (Storm)*, 1910

Kandinsky's study for a painting now in the Tretyakov Gallery, Moscow, translates invisible "inner nature" into dynamically composed, vibrant colors. The image resonates with the viewer like music: "In general ... color is a means of exerting a direct influence upon the soul. Color is the keyboard. The eye is the hammer. The soul is the piano with its many strings," the artist wrote.[13] Kandinsky arrived at non-representational art through a process of gradual abstraction in which he was inspired by sources as diverse as Bavarian peasant painting, Russian fairy tales, and esoteric philosophy. He promulgated the renewal of art in widely read treatises, such as *The Spiritual in Art* of 1911 and the *Blue Rider Almanac* of 1912. In the United States, he inspired many artists through translations of his writings as well as his participation in the Armory Show of 1913 and other exhibitions.[14]



**JOSEPH STELLA** AMERICAN, 1877–1946 *Spring (The Procession),* ca. 1914–1916

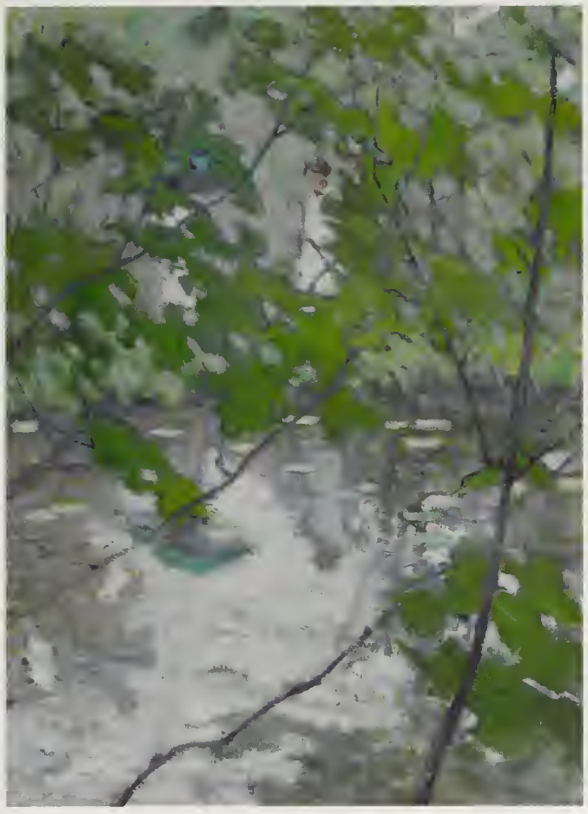
Italian-born Joseph Stella, who had immigrated to the United States at the age of nineteen and had received his initial training in art here, encountered Italian Futurism while traveling in Paris and Italy from 1909 to 1912. The work of this avant-garde movement was a revelation to him. Futurists turned away from the art of the past—indeed demanded that it be destroyed—in favor of the dynamism of modern life. Building on the innovations of Cubism, they dramatized their fractured images through brilliant color and turbulent composition. With *Spring*, which Stella based on the "lyricism of the Italian Spring," the artist created one of his finest paintings. In it, he glorified the vitality of nature and implicitly expressed hope for spiritual redemption.[15]

**STUART DAVIS** AMERICAN, 1892–1964

*Portuguese Church—Sketch,* 1916

*Portuguese Church,* 1916

This pair of oils painted in the artists' colony of Gloucester, Massachusetts—one *en grisaille*, the other limited to yellow, brown, blue, pink, and green—document Davis's research into the pictorial foundations of modern art. When does a color constitute a plane? When is it perceived as spatial? How does the two-dimensional composition of a painting reflect or revoke the stability of three-dimensional tectonics? Davis had studied with Robert Henri, whom he knew from childhood. By 1916, as a twenty-four-year-old, he had outgrown his teacher's expertise: "Reliance on the vitality of subject matter to carry the interest prevented [him from] an objective appraisal of the dynamics of the actual color-space relations on the canvas. I became vaguely aware of this on seeing the work at the Armory Show, but it took years to clarify the point."[16]



**GERTRUDE FISKE** AMERICAN, 1878–1961 *Two Figures by a Pool,* 1919

For Bostonian Gertrude Fiske, a former student of the School of the Museum of Fine Arts and one of the city's leading painters, the year 1919 marked a closer association with the artists' colony at Ogunquit, Maine. There, the daily practice of *plein air* sketching guided by marine painter Charles H. Woodbury loosened her stroke and inspired her to experiment with unusual compositions. *Two Figures by a Pool* obscures the view with delicately rendered branches, thereby dissolving traditional perspectival space and emphasizing the painting's surface. In its subtle acknowledgement of the picture plane this de-centered painting reflects Fiske's interest in James Abbot McNeill Whistler, whose aestheticism she acknowledged as liberating.[17]

**ROCKWELL KENT** AMERICAN, 1882–1971 *Pioneers (Into the Sun),* 1919

Rockwell Kent, a popular painter, writer, illustrator, and world traveler, spent the winter of 1918–1919, joined only by his young son, on a remote island in Alaska, where he created powerful images of the mystical unity of man and nature. Kent had studied with Robert Henri and Abbot Thayer (see his mural *Florence* in the Bowdoin College Museum of Art's rotunda), before he found inspiration in the romantic imagination of William Blake and the poetry of Walt Whitman, whose *Pioneers! O Pioneers!* gave the painting its title. Kent cast the purity, harmony, and overwhelming beauty of nature in a genuinely modern form that, at the end of World War I, offered contemporaries a fresh vision of resolve.[18]

**GUY PÈNE DU BOIS** AMERICAN, 1884–1958 *The Life Soldier,* 1922

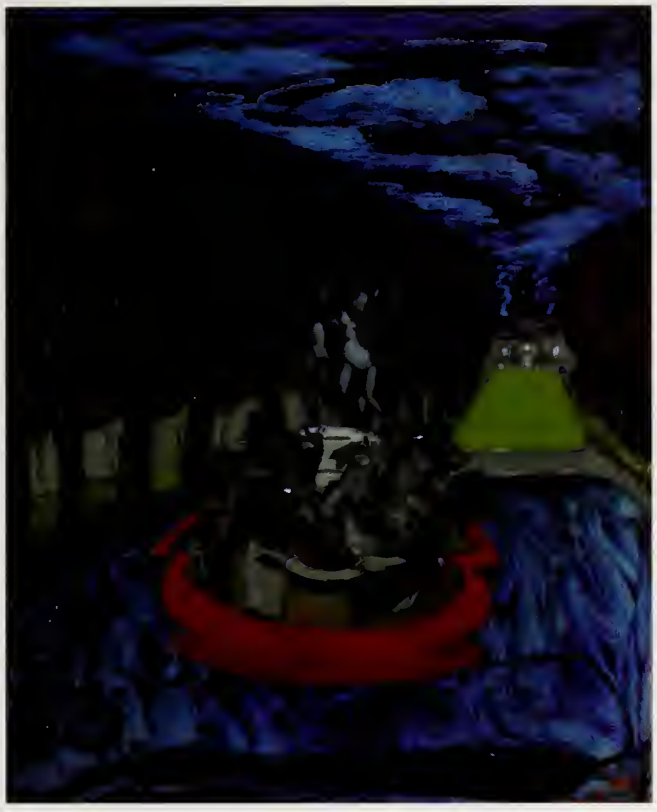
The two somewhat cylindrical figures in *The Life Soldier* can hardly be called a couple; their wooden movements seem to preclude them from meaningful interaction. A single light casts the shadow of the woman's head on the soldier's chest as a subtle indicator of their ambiguous relationship. Pène du Bois's "narrative of inaction" has been compared to similar visual strategies in Edward Hopper's work.[19] The two artists represent a trend towards order and objectivity that was widespread in American and European art of the 1920s.

As painter and art critic, Pène du Bois emerged from the Henri circle and participated in the Armory Show. From 1920 to 1924, he lived in a small artists' community in Westport, Connecticut, in the neighborhood of Maurice and Charles Prendergast, the latter of whom designed *The Life Soldier*'s frame.

**MARGUERITE THOMPSON ZORACH** AMERICAN, 1887–1968

*The Family Evening,* ca. 1924

Eschewing patriarchal conventions and embracing the family as a community of equal individuals was the challenge that Marguerite Zorach espoused when painting *The Family Evening.* Her children Dahlov and Tessim had just reached an age that allowed their mother to resume her artistic work. Marguerite, her husband (the sculptor and painter William Zorach), and their children divided their time between New York and Georgetown, Maine. In New York, both artists were active and long-established promoters of modernism since returning (as a couple) from Paris in 1911. The Zorachs participated in the Armory Show of 1913 and contributed to and organized subsequent avant-garde exhibitions.[20]



**JOHN D. GRAHAM** RUSSIAN, 1881–1961 *The Luxembourg Gardens,* 1928

In Paris during the summer of 1928, John Graham painted the grandiose, tree-lined axis that extends the Jardin du Luxembourg towards the Observatory, a major achievement of late nineteenth-century French urbanism. The Palais du Luxembourg, in the background, can be seen from the *Fountain of the Four Continents* (1874). Rendered in a dark and moody palette punctuated by splashes of russet and green, the painting is characterized by rapid, virtuosic brushstrokes and a vertiginous space reflecting the artist's lifelong interest in Italian Renaissance perspective.

Although by 1920 the dashing and eccentric John Graham had immigrated to America, where he became an influential painter, dealer, and theorist, he was born in Russia into a family of Polish aristocrats. He studied with John Sloan in New York, and he shuttled frequently between New York and Paris, becoming the primary conduit of modernist aesthetic ideas from Europe to America. In the 1940s Graham championed Abstract Expressionism, organizing Jackson Pollock's first New York show.

**RAPHAEL SOYER** AMERICAN, 1899–1987 *Zelda,* ca. 1930

As one of three Soyer brothers who made a mark on the art scene of Depression-era New York, Raphael immigrated to the United States from Russia in 1913 and trained at Cooper Union, the National Academy of Design, and the Educational Alliance Art School. The three brothers, Raphael, his twin Moses, and Isaac, became known as Social Realist painters and were prominent members of the "Fourteenth Street School," a group of artists who depicted unvarnished city life to further the cause of the underprivileged. Grounding his paintings in the study of the figure, Raphael Soyer frequently painted models in his studio with the same ethos and solidarity that characterizes his many street scenes.[21]

**NEWELL CONVERS WYETH** AMERICAN, 1882–1945 *Island Farm,* 1937

N. C. Wyeth belonged to a generation of magazine illustrators who took advantage of the new halftone and photo-offset lithography technologies that transformed the publishing industry in the early twentieth century. His enormous commercial success with nostalgic mass-produced images allowed him to pursue his interest in painting and to encourage the artistic leanings of his children, especially his son Andrew, whose fame, in time, would outstrip his father's. It was the experience of Maine, summering at his Port Clyde home, that inspired him to paint realist landscapes. In this bucolic view of a friend's house on an island off Port Clyde, Wyeth implicitly strove for a significance that transcended the limits of his illustrative work.[22]

**MARSDEN HARTLEY** AMERICAN, 1877–1943 *After the Storm, Vinalhaven,* 1938–1939

Painted by Hartley (who was born in Lewiston, Maine) in his early sixties, during a highly productive phase at the end of his itinerant life, this view of Vinalhaven, Maine, offers a unified vision of the artist's creative ambitions and a bold response to four decades of innovation in modern art. Like many others, Hartley bolstered his American education by exposing himself to avant-garde art in Europe. Following the advice of Maurice Prendergast, and supported by a stipend from Alfred Stieglitz, Hartley traveled to Paris, Munich, and Berlin, where he absorbed the lessons of Cézanne, Matisse, Picasso, and Kandinsky, among others. Like Stuart Davis, with whom he painted in Gloucester, Massachusetts, in 1916, Hartley applied his colors with a clear understanding of the autonomy of painting freed from the confinement of naturalistic representation. While his early work abroad embraced abstraction, after 1920 he developed his own his rough-hewn realism. This bold and elemental landscape is, to use Kandinsky's terms, a convincing realization of "inner necessity."

NOTES

1. *Robert Henri: Painter* (Wilmington: Delaware Art Museum, 1984), cat. 33, p. 68–69. Also: Jonathan Grossman, "The Coal Strike of 1902: Turning Point in U.S. Policy," *Monthly Labor Review*, October 1975.
2. Theodore Stebbins, ed., *American Paintings at Harvard, v. 2: Paintings, Watercolors, Pastels, and Stained Glass by Artists Born 1826–1856* (Cambridge, MA: Harvard University Art Museum, in association with Yale University Press, 2008), 95.
3. Wall, a friend of Andrew Carnegie and trustee of the Carnegie Institute, was a member of its Fine Arts Commission while Eakins was a juror for the Institute's International Exhibition, 1899 to 1903. Linda Merrill, *After Whistler: The Artist and His Influence on American Painting* (Atlanta: Yale University Press, in association with the High Museum, 2003), footnote 253.
4. Sidney Kirkpatrick, *The Revenge of Thomas Eakins* (New Haven: Yale University Press, 2006), 349.
5. On April 21, 1912, Sloan wrote in his diary, "I saw a girl looking out of the window in a rooming house opposite and tried to paint her from memory. I don't think I have it yet but will probably go on with it tomorrow." Bruce St. John, ed., *John Sloan: John Sloan's New York Scene* (New York: Harper & Row, 1965), 619.
6. John Sloan, *Gist of Art* (New York: American Artists Group, 1939), 230.
7. Sloan, *Gist of Art*, 233.
8. *John Sloan: Spectator of Life* (Wilmington: Delaware Art Museum, 1988), cat. No. 62, 98–99.
9. Nancy Mowll Mathews, *Maurice Prendergast* (Williamstown, MA: Williams College Museum of Art, 1990), 24–25.
10. Richard J. Wattenmaker, "William Glackens's Beach Scenes at Bellport," *Smithsonian Studies in American Art*, 2, Spring 1988, 75–94.
11. *Robert Henri: The Painter* (Wilmington: Delaware Art Museum, 1984), 116–117.
12. Bruce Robertson, ed., *Reckoning with Winslow Homer: His Late Paintings and Their Influence* (Cleveland: Cleveland University Press, 1990), 118.
13. Wassily Kandinsky, *Complete Writings on Art*, edited by Kenneth C. Lindsay and Peter Vergo, Boston, MA: DeCapo Press, 1994, 160.
14. Gail Levin and Marianne Lorenz, *Theme and Improvisation: Kandinsky and the American Avant-Garde, 1912–1950* (Dayton, Ohio: Dayton Art Institute, in association with Bulfinch Press, 1992).
15. Barbara Haskell, *Joseph Stella* (New York: Whitney Museum of American Art, 1994), 206–207, and footnote 116.
16. James Johnson Sweeney, *Stuart Davis* (New York: The Museum of Modern Art, 1945), 9.
17. *Addison Gallery of American Art: 65 Years: A Selective Catalogue* (Andover, MA: Addison Gallery of American Art, Phillips Academy, 1996), 370–371.
18. Jake Milgram Wien, *Rockwell Kent: The Mythic and the Modern* (Portland, ME: Portland Museum of Art, in association with Hudson Hills Press, 2005), 15.
19. Barbara Haskell, *The American Century: Art and Culture 1900–1950* (New York: Whitney Museum of American Art, in association with W.W. Norton, 1999), 182.
20. Jessica Nicoll, "To Be Modern: The Origins of Marguerite and William Zorach's Creative Partnership, 1911–1922," in *Marguerite and William Zorach: Harmonies and Contrasts* (Portland, ME: Portland Museum of Art, 2001).
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## ILLUSTRATIONS

### STUART DAVIS
American, 1892–1964
*Portuguese Church–Sketch*, 1916
oil on canvas
23 x 19 1/8 inches
Gift of Earl Davis, Yale University
Art Gallery, New Haven, Connecticut

*Portuguese Church*, 1916
oil on canvas
23 x 19 inches
Gift of Earl Davis, Yale University
Art Gallery, New Haven, Connecticut

### THOMAS EAKINS
American, 1844–1916
*Portrait of A. Bryan Wall*, 1904
oil on canvas
24 1/4 x 20 3/16 inches
Museum Purchase,
George Otis Hamlin Fund
1962.16

### GERTRUDE FISKE
American, 1878–1961
*Two Figures by a Pool*, 1919
oil on canvas
27 5/16 x 20 1/16 inches
Gift of Osborne R. and Mary M. Soverel
1991.100

### WILLIAM J. GLACKENS
American, 1870–1938
*Captain's Pier*, 1912–1914
oil on canvas
25 1/8 x 30 1/8 inches
Gift of Stephen M. Etnier,
Honorary Degree, 1969
1957.127

### JOHN D. GRAHAM
Russian, 1881–1961
*Luxembourg Gardens*, 1928
oil on canvas
32 x 25 1/2 inches
Bequest of William H. Alexander,
in memory of his friends, Major and
Mrs. J. Tarn McGrew, Paris, France
2003.11.38

### MARSDEN HARTLEY
American, 1877–1943
*After the Storm, Vinalhaven*, 1938–1939
oil on academy board
22 x 28 inches
Gift of Mrs. Charles Phillip Kuntz
1950.8

### ROBERT HENRI
American, 1865–1929
*Coal Breaker*, 1902
oil on canvas
26 1/4 x 32 inches
Museum Purchase,
Elizabeth B. G. Hamlin Fund
1970.48

*Menaune Island, Ireland*, 1913
oil on panel
12 3/4 x 16 inches
Gift of David P. Becker, Class of 1970
1983.14

### WASSILY KANDINSKY
Russian, 1866–1944
*Improvisation No. 7 (Storm)*, 1910
oil on pasteboard
27 9/16 x 19 3/16 inches
Gift of Collection Société Anonyme,
Yale University Art Gallery,
New Haven, Connecticut

**ROCKWELL KENT**
American, 1882–1971
*Pioneers (Into the Sun)*, 1919
oil on canvas
28 x 44 1/4 inches
Gift of Mrs. Charles F. Chillingworth
1957.126

**LEON KROLL**
American, 1884–1974
*Monhegan Landscape*, 1913
oil on panel
8 3/8 x 10 3/8 inches
Museum Purchase,
Elizabeth B. G. Hamlin Fund
1970.79

**GUY PÈNE DU BOIS**
American, 1884–1958
*The Life Soldier*, 1922
oil on panel
25 x 20 inches
Gift of Walter K. Gutman, Class of 1924
1966.37

**MAURICE BRAZIL PRENDERGAST**
American, 1858–1924
*St. Malo*, ca. 1907
oil on panel
10 1/2 x 13 3/4 inches
Anonymous Gift
1991.9

**HENRI ROUSSEAU**
French, 1844–1910
*Le Canal*, ca. 1905
oil on canvas
12 7/8 x 16 1/8 inches
The Katharine Ordway Collection,
Yale University Art Gallery,
New Haven, Connecticut

**JOHN SLOAN**
American, 1871–1951
*A Window on the Street*, 1912
oil on canvas
26 x 32 inches
Bequest of George Otis Hamlin
1961.50

*Sunday Afternoon in Union Square*, 1912
oil on canvas
26 1/8 x 32 1/8 inches
Bequest of George Otis Hamlin
1961.63

**RAPHAEL SOYER**
American, 1899–1987
*Zelda*, ca. 1930
oil on canvas
26 x 32 1/4 inches
Gift of Stephen M. Etnier, Honorary Degree, 1969
1956.1

**JOSEPH STELLA**
American, 1877–1946
*Spring (The Procession)*, ca. 1914–1916
oil on canvas
75 5/16 x 40 3/16 inches
Gift of Collection Société Anonyme,
Yale University Art Gallery,
New Haven, Connecticut

**NEWELL CONVERS WYETH**
American, 1882–1945
*Island Farm*, 1937
oil on canvas
41 15/16 x 48 1/8 inches
Long-term Loan from John R. Hupper

**MARGUERITE THOMPSON ZORACH**
American, 1887–1968
*The Family Evening*, ca. 1924
oil on canvas
34 1/8 x 44 1/8 inches
Gift of Dahlov Ipcar and Tessim Zorach
1979.77

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